

M-G-M Establishes New Record with Eighteen Pictures in Production

CANADIAN MOVING PICTURE DIGEST

Vol. 25, No. 8

TORONTO 2, CANADA

June 17th, 1933

BIG

Continuing to head the headlines . . . the BIG PICTURES OF ANY YEAR are always M-G-M. Following "Rasputin", "The White Sister", "Today We Live" . . . watch the headlines for "HELL BELOW" and "REUNION IN VIENNA"

(see inside cover)

PUBLISHED BY

CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED

259 SPADINA AVENUE, TORONTO 2



**"THANK
GOD
THEY'RE
SAFELY
BACK!"**

Metro-Goldwyn-Mayer publicly acknowledges its gratitude to the heroic company of men and women filming "ESKIMO" under the guidance of Director W. S. Van Dyke. "Thank God, they're safely back!" They fearlessly braved the dangers of the Arctic for more than a year. Their names will be immortally inscribed in the annals of picture-making. "ESKIMO" is destined to be M-G-M's Biggest since "Trader Horn."

In addition to "ESKIMO," right now on the M-G-M lot in Culver City, California, there are *at work at one time* more great box-office stars, more famous producers and directors than have ever been simultaneously assembled in all the glowing history of—*merrily yours*—**M-G-M.**

Canadian Moving Picture DIGEST

Established in 1915 for
Exhibitors

Subscription: \$5.00 yearly

Telephone: Waverley 4929

Cable: Ontocanada

RAY LEWIS
Editor and Managing Director

Published by Canadian
Moving Picture Digest
Company, Limited

259 Spadina Ave. Toronto

Vol. 25, No. 8

TORONTO 2, CANADA

es announced, be-
sten in "Nana",
usual Eddie San-
Scandals" then

THE NATIONAL INDUSTRIAL RECOVERY ACT



PRESIDENT
ROOSEVELT'S
policy of bringing
"Peace on earth to men of
good will", embodies as one
of its commandments, a
"National Industrial
Recovery Act",

which demands the fullest co-operation from every unit involved in any industry, or enterprise, which is seeking to reorganize itself to fit in with the requirements of the new legislation, which starts off with permitting all enterprises to regulate, or in other words "put their house in order".

If the Government of the U.S. finds that there is going to be "a house divided against itself"; and such division is going to develop into the proverbial monkey-wrench, clogging up the whole machinery of a new economic cycle of progress toward economic equilibrium and prosperity, then there is an implication, not veiled, but stated, that the Government will do the regulating.

We commented previously in regard to Government supervision, or government of the Motion Picture Industry, which would eventually take the Industry out of the realm of Showmanship, making it an instrument through which all the reformers and cranks could reach the Government with their ideas of how this Motion Picture Industry should be utilized.

When Government officials, with an eye for votes, through their particular constituencies, present and put into operation the reforms of their supporters, the Motion Picture Showmen will not recognize their own Infant.

Therefore, it is gratifying to observe that the Industry as a whole, which certainly means the Independents 100% are seriously considering this question of self-regulation and are co-operating so that Motion Pictures remains the most popular entertainment in the world, governed, managed and operated by Showmen.

MAURICE OSTRER VISITS AMERICA

MAURICE OSTRER, director of Gaumont-British Picture Corporation Limited, Europe's largest producing and theatre company, arrived in New York for a brief stay, following which Mr. Ostrer is to visit Hollywood.

Your editor will never hear the name of Ostrer without recalling a dinner which Mr. Ostrer gave to the visiting Prime Ministers of the British Empire at the Imperial Economic Conference held in London, England, in 1930. The table was so beautifully arranged that it inspired the Prime Minister of England, The Right Hon. Ramsay Macdonald to exclaim, "Mr. Ostrer, if you had not given us anything more but the beautiful arrangement of this table, it would have been a sufficient feast".

The British Gala Performance followed at the Gaumont-British theatre, and maintained the tone, the dignity, the geniality and hospitality of the preceding private dinner. Therefore, to our mind, this is the kind of performance we expect from Gaumont-British in the operation of all of its interests.

Incidentally, with the acquisition of the Moss Empire Circuit of theatres, this company now operates 413 houses in the United Kingdom. Gainsborough Pictures are familiar to Canadian exhibitors and the Canadian public. The "Sunshine Group" and the many successes which have been released through Regal Films, have given Gaumont-British a real market in Canada.



RAY



RAY LEWIS

PRESENTS

A FLOOD of interviews and stories have followed throughout the press of Canada, following the return of Mr. N. L. Nathanson to the management of Famous Players Canadian, as President of the company.

The coming back of Mr. Nathanson presages a possibility of the return to Canadian control of Famous Players.

This would be in accord with Mr. Nathanson's policy from which he has never deviated during the years of his promotion and development of this dominant film chain of theatres.

Reports from the U.S. have been to the effect that Mr. Nathanson has been made a most flattering, as well as lucrative, offer to assume an important position with the Paramount company in New York.

The return to Canadian control of the Famous Players is reported to be favored by the Paramount Trusteeship; and when the affairs of the Paramount company assume a more healthy tone, it is quite likely that steps will be taken to permit the control of the Canadian company to return to Canada, as has its management, through Mr. Nathanson.

THERE is a decided tendency in the U.S. to separate the producing and distributing units of Film enterprise from exhibition. This looks like a real business move and should be productive of profitable results. Since profit and not glory is the motivating impulse of the major companies, profit should be the only angle considered in a question which might shear some of these companies of their theatre holdings.

Theatre failures may be a more convincing argument than the one which emphasizes the inability of any one group to successfully manage all branches of an Industry. It was the theatre-holdings which nearly lost for the Industry its elastic constitutional ability to come-back. Dropping theatres by major companies to keep afloat, was as necessary as dropping cargo from a leaky vessel, or an airship. Dropping Famous Players may be a move of international significance for Paramount, and make for Paramount such necessary friends as will finance it out of its present perilous position. A parted advantage is many times an added advantage.

In an interview with the Toronto Financial Post, Mr. Nathanson states, "My object first is to pick up the broken threads and to find out exactly the position of the company. When I left the company it was in an excellent financial condition and had improved its position progressively through a decade, so that at the end it was earning as much as \$5.00 a share on the common stock.

"I hope and feel confident that in the future

we will be able to build up the business of the company until it is at least as prosperous as it was some years ago. There is only one way to do that and that is to manage the company as a complete entity independent of any outside control. We will buy the best pictures we can get whether we buy them in the United States, Great Britain, France or from other producers. We want to give the public the very best deal and the squarest deal that is possible because that is the only way in which the company can get ahead."

THIS recalls to mind the offer from Gaumont-British of \$75.00 a share, which was never submitted to the shareholders because the directors had the first opportunity to pass judgment upon it, after the trusteeship had made its decision as against the deal, N. L. Nathanson subsequently resigning from the management as a protest.

It also recalls to mind the fight which I waged on behalf of the minority shareholders, and incidentally, on behalf of "N. L.," because I could not be in the Film business in Canada for eighteen years, without realizing that we had a Canadian situation here, with a growing British Film market, that was in need of careful handling, so that it would not be a case of the duck gobbling up the worm, the man gobbling up the duck and then the worm gobbling up the man.

Canada must be an independent field for Film operation, if Film operation is to be operated successfully. Since there is no Film production in Canada, this country can only function, in a big film way, through its theatre operations; and through the latter, interest public investment in a big way.

Public investment is sympathetically British, where the box-office angle is concerned, and colored with a British friendliness where finance by way of theatre participation is involved. Therefore, it is not in the interest of Film Enterprise to have its dominant theatre company controlled by foreign interests. Incidentally, it is not to the interest of the American Film Industry as a whole, nor to British Film Enterprise to have Canada served up in the control of a major producing-distributing company.



Laurel & Hardy in "The Devil's Brother" Created a Riot-Laughter at Loew's, Toronto, Opening to Packed Business



Show Business



M-G-M Buys Wharton Novel for Helen Hayes

"The Old Maid", Edith Wharton's best-selling novel, has been acquired for the screen by Metro-Goldwyn-Mayer as a starring vehicle for Helen Hayes.

William K. Howard, director of a long line of successes, has been borrowed from Fox to direct this production, scheduled to get under way as soon as Miss Hayes completes her final scenes in "Another Language".

Warner Bros. Launches its Most Ambitious Program In Eight Years

The largest production program in eight years was announced today by Jack L. Warner, Vice-President in charge of production for the Warner Bros. First National Studios, for the 1933-34 schedule. Sixty features and a number of short subjects will be produced at the Burbank studios, which resume full activity this week.

Clive Brook has been signed for the title role in "Family Man", which RKO Radio will produce late in the season from the recently purchased story by Salisbury Field.

MANAGER WANTED

For small town theatre, state experience and salary required. All applications confidential.

BOX 11 — DIGEST

COMPLETE Theatre Equipment and Supplies

Projectors and Parts.

Motor Generators.

Sound Screens.

Lenses, Carbons, etc.

Everything for the Theatre
from Sheet to Street.

Coleman Electric Co.

258 Victoria St.
TORONTO, ONT.

18 Pictures in Production at M-G-M Studios

Activity at the Metro-Goldwyn-Mayer studios reached its highest peak in the past three and a half years with eighteen pictures currently in various stages of production, and twelve others being made ready for work.

These figures represent a new "high" for production activity at their company's picture plant since January, 1930. During this period not more than fifteen films had been simultaneously in production before, up to the present time.

W. Ray Johnston, President of Monogram Pictures, announces the second picture on the company's new program for 1933-34 will be "The Sweetheart of Sigma Chi", based on the well-known song made popular by Rudy Vallee and published by the Melrose Music Co., Inc., Chicago.

Four U.A. Productions In Work

With three pictures announced, beginning with Anna Sten in "Nana", the second as his annual Eddie Santor comedy, "Roman Scandals", then a follow-up for Anna Sten in "Barbary Coast", a special production of a screen play by Frances Marion. Samuel Goldwyn announces that he will make a fourth and final picture for the coming season for United Artists releases.

20th Century Sign Constance Bennett & Loretta Young

Constance Bennett and Loretta Young, two of America's outstanding screen actresses, have just signed long-term contract with Twentieth Century Pictures, the new United Artists production unit headed by Joseph M. Schenck and Darl Francis Zanuck.

Toronto Theatres

LOEWS—Manager Jules Bernstein — "Hell Below", a Metro-Goldwyn-Mayer picture.

IMPERIAL—Manager Jack Arthur — "Now and Forever", with Geo. Raft and Sylvia Sidney, a Paramount picture.

TIVOLI—Manager C. Appel — "Be Mine Tonight", Universal release.

SHEA'S—Manager Jerry Shea — "Trick for Trick", a Fox picture with Ralph Morgan and Sally Blane; and "Hello Sister", Fox production with James Dunn and Zasu Pitts.

UPTOWN — Manager Tom Daley — "The Good Companions", British-Gaumont production, released through Regal Films.

INSIST ON GENUINE SIMPLEX & POWERS ALSO NATIONAL CARBONS

Canadian Theatre Supply Company

Eastern Canada

ALBEE BUILDING - MAYOR STREET

Distributors Electrical & Theatre Equipment

MONTREAL

QUEBEC

WE HAVE ONE OFFICE ONLY AT MONTREAL

Joseph J. Gaudet, Capitol Theatre, Summerside, P.E.I., suddenly passes away

Tremendous Success of **THE GOOD COMPANIONS**

2 Weeks at Royal Alexandra, Toronto, as a "Road Show!"

Now in its 2nd Week, Uptown Theatre, Toronto!

Hamilton!

Calgary!

Winnipeg!

Ottawa!



REGAL FILMS
LIMITED

Canadian Distributors

The Screen's Greatest Achievement is
Now Packing Theatres All Over the
Country - - - We said "Good Companions"
Was a Big Attraction - - - The Public is
Endorsing Our Opinion - - - Now is the
Time to Book

**"The Good
Companions"**